

WEEKEND JOURNAL.

EUROPE

Sweden swings

A golfer's paradise
along the country's
southern coast



Dress-code confidential | Luxury on Lake Garda

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Above, Barsebäck Resort. On cover, Fredrik Jacobson tees off on the 15th hole at Barsebäck in 2006. (Photo: Getty Images)

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WEEKEND JOURNAL

EUROPE

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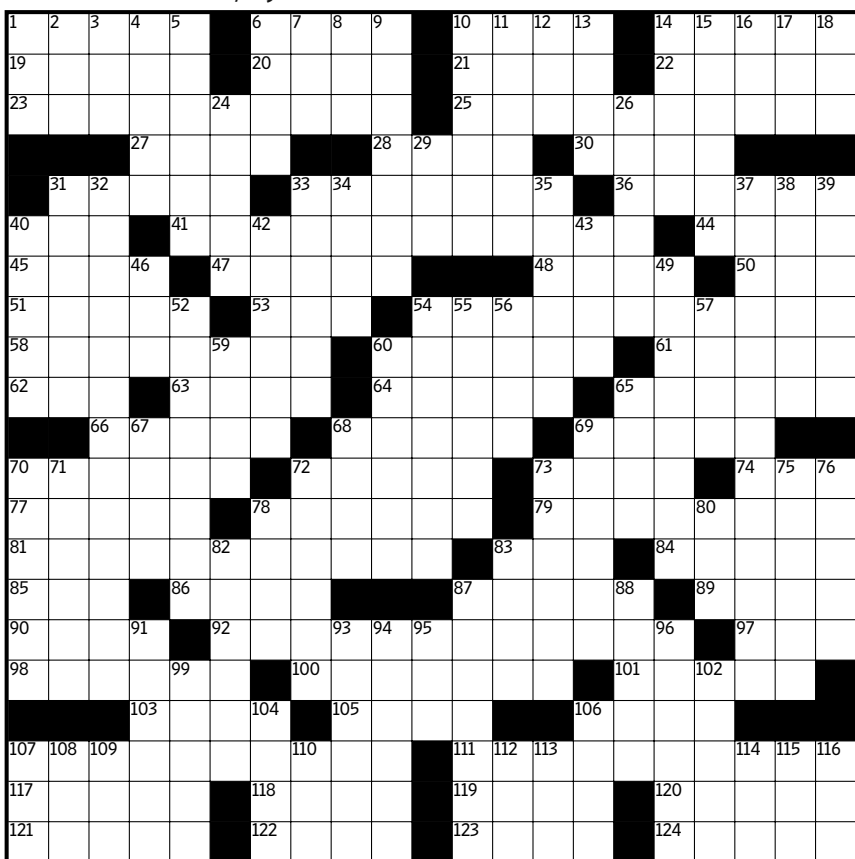
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Last week's solution



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Dress-code confidential

When a man regulates office attire, women often see him as an oppressor

JIM HOLT DOESN'T see himself as a "Neanderthal Man," but that's one of the nicer names he's been called since he expressed his view publicly, in this column, that panty hose are more professional than bare legs for working women.

Mr. Holt, president of Mid American Credit Union in Wichita,

On Style

CHRISTINA BINKLEY

Kansas, has become the poster man for a lingering part of the war between the sexes. "It is not just that he is clinging to antiquated notions of femininity; it is also that he thinks he has the right to mandate femininity—antiquated or otherwise—in the office environment. Didn't we blow past that when we got the right to wear pants to work?" wrote Cyndi Lafuente, a Washington, D.C., tax attorney, in one of hundreds of messages I received.

To be fair, Mr. Holt rescinded the firm's hose requirement, making them optional though encouraged. But after receiving a torrent of hate mail, Mr. Holt has learned one lesson: It's dangerous for men to weigh in on women's professional dress. "That may be an understatement," Mr. Holt says.

Dozens of women have written me in staunch favor of panty hose—the very same view expressed by Mr. Holt.

But when it comes to setting and enforcing dress codes in the workplace, it isn't the message but the messenger. What might sound like a mentor's advice coming from a woman can feel like oppression coming from a man. This is because what we are really dealing with here is power—the power of executives, who are often men, to inflict attitudes toward dress, professionalism and sexuality on female subordinates.

Tom Mills, managing partner

of Winston & Strawn's Washington, D.C., law office, was asked to make a firm-wide apology for complaining in this column that some young law associates' work attire was based on "the TV-woman lawyer look with skirts 12 inches above the knee and very tight blouses." The accuracy of his statement is on view at many law offices and courtrooms. Yet one law blog suggested that Winston's female associates should buy burqas in response to Mr. Mills's views.

Latent anger over men's continued dominance in executive suites can boil over when women feel that men are prescribing skirt lengths, hose, footwear and other details of appropriate office attire. "We often respond badly because we figure men don't know what they are talking about—or that what they are really talking about

It's dangerous for men to weigh in on women's professional dress.

is sex," says former television newscaster Mary Civiello, author of the recently published book, "Communication Counts: Business Presentations for Busy People." When a man acknowledges any awareness of a woman's body—as implicitly occurs when he raises the topic of, say, a low-necked dress—his comments can be misinterpreted.

John B. Phillips Jr., an employment-law attorney with Miller & Martin, Chattanooga, Tennessee, says our ability to discuss these topics across gender lines is "worse today than it's ever been." "Business casual" has opened the door to more questionable office attire. At the same time, people are more aware of discrimination and more worried about saying

the wrong thing.

"It would be helpful if men and women could have an open discussion about this sort of thing," he says. "Women seem to think this kind of discussion is backward or unnecessary. Men are afraid they'll be viewed as sex fiends."

To be sure, many people hate dress codes, no matter who imparts the information. Formal rules can feel inhumane or totalitarian.

Yet learning the dress codes of a workplace is a normal part of professional growth—whether one works in an art gallery, an insurance office or the White House. It's the job of executives to guide and inform their subordinates, particularly those with promise.

When male managers avoid communicating with women employees, women are left unaware of unwritten rules—information that their male colleagues may get via frank discussions or the time-tested male method of imparting rules: teasing. "You wearing lunch?" a man might gently chastise a colleague in a stained tie, for instance.

For companies, this is a matter of developing talent. Many managers resort to handing around a written dress code. If employing well-groomed, carefully dressed workers is important in your business, it may be necessary—if tricky—to legislate the subtleties of professional style in print.

It's also possible to turn to outside help. Personal shoppers and image consultants can be hired to help out a group or an individual. This is a common, though rarely discussed, practice at many top companies.

As a lawyer, Mr. Phillips advises male clients to ask a woman to convey dress-code standards to women—or at least to have a woman in the room. Otherwise, he says, discussing attire and women's bodies "can lead to charges of discrimination if the man is the enforcer of the dress code."

Email Christina.Binkley@wsj.com

Finding design everywhere

BY RACHEL DODES

WHEN DAVID STARK spotted an abandoned bird's nest on the ground in France's Provence region, he grabbed it. The nest now sits on a small dish in his living room.

Mr. Stark, founder of event producer David Stark Design & Production, decorates using found objects and mundane products he sees in supermarkets, office-supply shops and hardware stores.

Some of the *objets* displayed in his Brooklyn apartment are former party centerpieces. For instance, a "bouquet" fashioned out of pleated screenplays once served as a centerpiece for an event for the Sundance Institute, a nonprofit organization that supports independent filmmakers. A giant molded cow, procured on the Internet for a recent Target event, sits on his porch.

"My work...is about attempting to make things that seem as if they are one part found objects and one part purposefully made installation art," says the 39-year-old Mr. Stark, who studied art at the Rhode Island School of Design and the School of Visual Arts.

Mr. Stark says he is drawn to everyday items that people take for granted, like pencils, sugar packets and shredded office paper. He made a chic vase by fastening colored pencils to the out-



A bouquet of pleated screenplays.

side of a plain glass container.

While shopping at a paint store, he was inspired by colorful Benjamin Moore paint strips, which he turned into centerpieces at a recent gala for American patrons of the Tate Modern museum in London. He's now considering using a mosaic of paint strips, rather than wallpaper, to spruce up his foyer.

Mr. Stark says people are too conservative when they decorate out of a fear that design decisions are irreversible. "I like to think of my apartment as an ever-changing collage," he says.

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Materials at hand
Watch a video of David Stark working in his studio, at WSJ.com/Style

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Margaret Riegel

Wine that brings grandma to mind

THE TASTES ARE delicate, but the sense of it isn't, like a buxom Italian grandma." Hmmm. In our tastings, we don't usually compare wines to grandmas, but the joy of tasting different wines is that they take you places you hadn't expected, even to a dis-

Tastings

DOROTHY J. GAITER
AND JOHN BRECHER

cussion of the contrast between cashews and walnuts.

Over the past few weeks, we have recommended quite a few types of wine that would be good during warmer weather, such as Sauvignon Blanc and Barbera. Any good wine shop will have at least a couple of different examples of those. But we like to stop now and then to remind you that so much of the fun of wine is the thrill of discovering something new and different. There are so many unusual wines on shelves these days that there's no reason to always stick with the familiar.

That's why we decided to write about Arneis. This is a grape from the Piedmont region of Italy, particularly the Roero area, that was just about extinct 30 years ago until a small band of vintners brought it back to life. Although we've drunk it for years, in our private lives, it's still pretty obscure. But 175 Italian wineries made around 300,000 cases of it in 2007. It is not something you will find in every wine store, but we're writing about it as one example of the gems in good wine stores that will reward the adventurous.

Arneis is such a pleasant wine for warmer weather—it's unusually good with salads—that we figured now would be the perfect time to write about it. We bought every one we could find for a blind tasting.

We taste thousands of wines every year, but these aren't quite like anything else. They're straw-colored and aromatic, with a particular nuttiness, sometimes with some honey and smokiness. They're often low in acidity, which means that they're more subtle and require a bit more thought than mouth-popping Sauvignon Blanc, for instance. There's an earthiness and a little bit of herbalness for depth and texture. They can, on occasion, simply taste neutral and dull, but the best have a very special soulfulness that's quite touching.

It was the 2006 from Bruno Giacosa—one of the wineries that kept the grape alive in the 1970s—that reminded Dottie of the Italian grandma we never had. Her point was that the wine appears at first to be delicate, but the better you get to know it, the more backbone and earthiness appear, which means you can appreciate the wine on several levels.

Even the nuttiness is complex. Dottie, who is nuts for nuts, said the Giacosa reminded her of walnuts, while another wine in the same flight, from Villadoria, reminded her of cashews. To John, who primarily thinks of nuts as peanuts at the ballpark, this was curious, so he asked for a clarification. "A great walnut has a pleasant bitterness to its rich flesh, while a great cashew is sweet and creamy. You would make cashew butter, but you'd be much less likely to make walnut butter. To me, that wouldn't be right," Dottie explained. Got it?

By the way, two of our longtime personal favorites, from Vietti and Ceretto, were good, but not at the top of our list in this tasting. We had the 2006 of each and tasted each twice, a disappointing outcome.

The Tastings column

It's time for our semiannual reminder of who we are and what this column is and is not about. We are both lifelong journalists who met

The Arneis index

In blind tastings of wines made from the Arneis grape—one group from the Piedmont region of Italy and the other from the U.S.—these were our favorites. These are not great for sipping alone, but they are excellent with salads and other foods. All of these are from Italy except the Seghesio, which is from California.

VINEYARD	PRICE	RATING	COMMENTS
Marco Porello 'Camestri' 2007 (Roero)	\$13.99	Very Good/Delicious	Best of tasting and best value. Nutty, rich and easy to drink, with real character. Earthy and dry, with ripe fruit held in check by well-integrated acids. We liked the 2006 equally.
Bruno Giacosa 2006 (Roero)	\$28.99	Very Good	Delicate, restrained tastes of walnuts, with a toastiness and some minerality. Good with sushi. We also liked the 2007, which had melon, lychee and lime and would be great with fried food (\$34.99).
Deltetto 'S. Michele' 2006 (Roero)	\$22.59	Very Good	Crisp and clean, with some complexity. A tinge of sweet, ripe fruit and a kind of brown richness. Complete wine.
Pio Cesare 2007 (Langhe)	\$22.99	Very Good	Fresh and lively, but with a core of gravel minerality, so it's both bright and soulful. Pears and very ripe lemon. Better acidity than many.
Seghesio Family Vineyards Arneis 2006 (Russian River Valley)	\$16.99	Very Good	Pleasant, with soul. Melon, tangerines and minerals, with a bit of juicy acidity and good mouthfeel.

Note: Wines are rated on a scale that ranges: Yech, OK, Good, Very Good, Delicious and Delicious! These are the prices we paid at wine stores in Connecticut, Illinois, New Jersey, Michigan, New York, North Carolina and Texas. Prices vary widely.

and fell in love with each other—and wine—35 years ago last week. In 1998, when John was page-one editor of *The Wall Street Journal* and Dottie was the news editor for urban affairs, we were asked to write a wine column. This became our full-time job in 2000. We are also the au-

thors of four books about wine.

We buy the wines for this column from retail shelves all over the U.S. and the *Journal* pays for the wine. We attend only events that are open to the public and, when we do, we attend as regular, paying customers. We do not accept wine samples and

do not meet privately with winemakers when they visit New York. In the 25 years we enjoyed wine before we ever wrote about it, we believed that wines spoke for themselves. We still do.

We conduct our tastings alone (just the two of us) and blind (with the bottles in bags) unless noted otherwise. Our assistant, Melanie Grayce West, a graduate of Cornell and Columbia, helps us in myriad ways, such as research and fact-checking.

The index that often runs with this column is not a "buying guide." Wine distribution is way too screwy for anyone to ever expect to find any specific label in any specific store, city or even region. Rather, we look for trends and try to offer general advice, such as avoiding inexpensive American Chardonnay, embracing German Riesling and trying the unusual, such as Arneis. We list our favorites in an index only to give you an idea of what these wines can taste like at their best and generally what they cost. If they sound good to you, ask a wine merchant for something similar. Desperately searching for any specific label, whether it was recommended by us or any other critic, makes wine into a sweaty treasure hunt instead of an enjoyable voyage of discovery.

And—this is critical—just because we like a wine doesn't mean that you will. Taste is personal, especially in something as intimate as wine. If you don't like a wine we like, maybe you can write us an angry letter, but if you don't like a wine that a merchant recommended, you can talk about it and begin to establish a relationship based on your own taste.

Our email address is wine@wsj.com. Because of the volume of mail we receive, we are not able to respond personally to everyone, but in our Wine Notes column that often appears in *Weekend Journal*, we answer some questions that are commonly posed to us.

Rare opportunitites in London sales

IMPRESSIONIST and modern art dominates auctions in London next week with major works by Edgar Degas, Claude Monet, Henri Matisse, Alberto Giacometti and Pablo Picasso. Christie's director Olivier Camu says the auction house's June 24 evening sale will of-

fer "one of the finest selections of impressionist and modern paintings ever seen on the European art market"—including several paintings that haven't been on the market for 20 to 50 years.

Collecting

MARGARET STUDER

fer "one of the finest selections of impressionist and modern paintings ever seen on the European art market"—including several paintings that haven't been on the market for 20 to 50 years.

One such work is Degas's "Danseuses à la Barre" (circa 1880), an extraordinary pastel and gouache on paper that exudes the beauty of the practicing dancers as well as their

physical tension in contrast to their delicate attire. "People call me the painter of dancing girls," Degas is quoted in the auction catalog as having said. "It has never occurred to them that my chief interest in dancers lies in rendering movement and painting pretty clothes." The work is estimated at £4 million-£6 million.

Headlining the Christie's sale is Monet's "Le Bassin aux Nymphéas" (1919), one of a rare series of four large-scale paintings of the artist's beloved water-lily pond in his garden at Giverny (estimate: £18 million-£24 million). The water-lily painting is one of 17 works in the Christie's auction from the collection of the late Indiana industrialist-philanthropist Irwin Miller and his wife Xenia. Another is Matisse's exquisitely colorful painting of a woman holding a branch of flowers, "La Pudeur (L'Italienne)," from 1906, which is expected to fetch £3

million-£4 million.

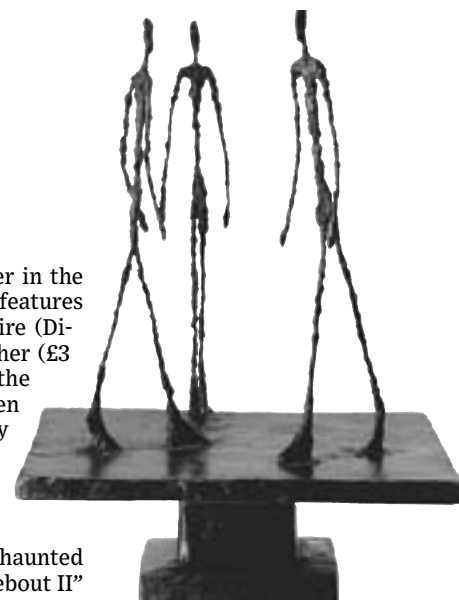
Sotheby's June 25 sale includes several bold and colorful works, a style that Helena Newman, vice chairman of the auction house's impressionist and modern art department world-wide, says is now popular. One such painting is Italian futurist Gino Severini's cheerful "Danseuse" (1915), a Parisian dancer in motion (estimate: £7 million-£10 million).

Other powerfully colorful works in the Sotheby's sale include: Maurice de Vlaminck's vibrant painting of a bridge on the Seine, "Le Pont de Poissy" (1905), a work last seen at auction in 1986 and estimated to sell this time for £2 million-£3 million; and Edvard Munch's "From Asgardstrand" (1888), a haunting, wind-swept landscape with vivid, colorful lines (£2 million-£3 million).

Both Sotheby's and Christie's will offer major works by Alberto Gi-

acometti, another hot seller in the current market. Sotheby's features his 1951 painting "Tête Noire (Diego)," an image of his brother (£3 million-£4 million), and the 1948 sculpture "Three Men Walking I," with seemingly weightless men passing each other by (£4 million-£6 million). In New York last month, Giacometti's bronze sculpture of a haunted woman, "Grande Femme Debout II" (1960), sold for \$27.48 million at Christie's, a record for the artist.

Next week Sotheby's will also feature pieces from the collection of Haaken A. Christensen, a prominent Norwegian dealer-collector who died this year, leaving his estate to the humanitarian aid organization Médecins Sans Frontières. On behalf of the organization, some 63 works from Christensen will be sold at Sotheby's in London between



'Three Men Walking' (1948) by Alberto Giacometti; estimate: £4 million-£6 million.

Sotheby's


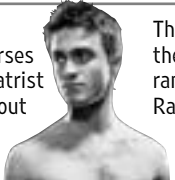



June and October—including, in next week's auction, Picasso's "Tête de Femme," a typically distorted image of his lover, the surrealist photographer Dora Maar (£3 million-£5 million).

What's next for Broadway

'In the Heights,' a joyous celebration of Latino life in the upper reaches of Manhattan, was named best musical on Broadway at the Tony Awards last week in New York, while "August: Osage County," Tracy Letts's scabrous tale of a dysfunctional Oklahoma family, took best play. The lavish production of "South Pacific" picked up seven prizes—more than any other show—including musical revival, actor-musical for leading man Paulo Szot, director-musical and four design awards.

The new Broadway season begins in a few weeks, with such shows as "[title of show]," about the creation of a musical, and a new production of "West Side Story." Here, a look at selected productions opening soon.

—Robert J. Hughes

SHOW	PLOT	COMMENT
All My Sons	Just after WWII, the truth emerges about a man who may or may not have caused the death of 21 pilots during the war. Opens in the fall.	Playwright Arthur Miller's 1947 drama stars Broadway vets John Lithgow, Dianne Wiest and Patrick Wilson. Katie Holmes makes her Broadway debut.
Billy Elliot	 The tale of a boy in a northern England mining town who wants to be a dancer. Based on the movie. Opens November.	This show, with a score by Elton John and Lee Hall (who also adapted his original screenplay), has sold out since opening three years ago in London.
Equus	 A stable boy blinds six horses and a psychiatrist tries to find out why. Opens September.	The first Broadway revival of the Tony-winning play, which ran from 1974-77. Daniel Radcliffe ("Harry Potter") reprises his role from the smash London production.
For Colored Girls Who Have Considered Suicide ...	 The revival of a long-running 1970s Broadway show that explored being female and black in the U.S.	Whoopi Goldberg co-produces the show, starring India.Arie, who is writing new songs. Ntozake Shange is reworking her script. It opens in September.
Pal Joey	Joey Evans, who wants to own his own nightclub, beds an older woman to make it happen. With a classic score by Rodgers & Hart. Opens December.	The 1940 musical has a new book by Richard Greenberg ("Take Me Out"). Songs include "Bewitched, Bothered and Bewildered" and an added original song.
Shrek	 An ogre and his friends, including a smart-mouth donkey. Opens December.	Writing his first musical is David Lindsay-Abaire, who won a Pulitzer for his play "Rabbit Hole." Composer is Jeanine Tesori.
A Tale of Two Cities	 Based on the 1859 Charles Dickens novel about love and loyalty during the French Revolution. Opens September.	The book, lyrics and music are by Jill Santoriello, a former Showtime programming executive, who is making her Broadway debut.

Photos: David Scheinmann; Jill Weber; Getty Images; Photofest; Carol Roseng

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Efficient, but limited 'Hulk'

IF AT FIRST you don't succeed, and if you've got the legendary resources of Marvel Entertainment, then you try, try again to get "The Hulk" right by rewriting, rethinking, recasting, recomputing and re-rendering the Jekyll-and-Hyde saga of the brilliant scientist with a rageful green monster as his alter ego. Also, by retitling it as "The Incredible Hulk." The previous

Film

JOE MORGENSTERN

try, released only five years ago, was directed by Ang Lee, and ran afoot of lumpish special effects.

This new production, starring Edward Norton as Bruce Banner, looks a lot better—sometimes it looks great—and it's a thunderously efficient enterprise, with a nice surprise at the very end. (Louis Leterrier directed from a script by Zak Penn.) Once again, though, the film is defined by the strengths and weaknesses of the source material. While Bruce is working on anger management, you may find yourself working on boredom management, and matching his rate of success.

As the story begins, the hero is hiding out in a Brazilian slum. He has a day job in a bottling plant, and a local guru who's teaching him how to keep his anger genie bottled up. The cinematographer, Peter Menzies Jr., and the production designer, Kirk M. Petrucci, find sumptuous images in the plant's machinery, and the squalid sprawl of Bruce's hilltop favela. When the bad guys—i.e., a special forces team headed by William Hurt's General "Thunderbolt" Ross—track Bruce down and try to capture him, the ensuing chase has an other-worldly quality; never has poverty been more photogenic. (In case you've forgotten, the military wants to kill Bruce in order to understand and exploit his power, which resulted from a biomedical experiment gone wrong. Never has a back story been laid out more exhaustively—in comic books, on TV and the big screen.)

Edward Norton is always an interesting actor, and he brings a distinctive presence to the proceedings. Liv Tyler's Betty, the general's daughter and the love of Bruce's life, brings older-fashioned movies to mind—one sodden love scene looks like a hapless theft from "Waterloo Bridge." Tim Roth can be a brilliant

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Opening this week in Europe

- 21 Netherlands
- Charlie Bartlett Germany
- Definitely, Maybe France
- Forgetting Sarah Marshall Norway, Spain
- Funny Games Iceland
- I'm Not There Hungary
- In Bruges France, Netherlands
- Miss Pettigrew Lives for a Day Finland
- Penelope Belgium
- Sex and the City Sweden
- Speed Racer Portugal
- The Bank Job Austria, Greece
- The Chronicles of Narnia: Prince Caspian France, U.K.
- The Incredible Hulk Belgium, Denmark
- You Don't Mess with the Zohan Sweden

Source: IMDb

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actor when the occasion allows, but on this occasion he does nothing but fevered shtick as Emil Blonsky, a ferocious soldier whose own lust for power turns him into a monster called The Abomination.

With the exception of Tim Blake Nelson, who has a small but enjoyable role as a nutty professor, the live actors' skills are underused. The film's heart, such as it is, lies in its Green Guy eruptions, which are animated, and genuinely impressive, but more grandiose than grand. The problem is the nature of the beast. The Hulk stomps around punching out adversaries and breaking very big things, like Humvees and helicopters, with gratifying

verve. That's pretty much all he does, though, even when he takes on The Abomination in a knock-down, dragged-out climax. He's a one-trick pony of epic proportions.

'The Happening'

"There appears to be an event happening," someone says early in "The Happening." It's only the first of countless clanking, off-kilter lines in M. Night Shyamalan's woe-ful clunker of a paranoid thriller.

The event involves ordinary people—more and more of them as the story grinds on—doing terrible things to themselves because of some unspecified aberration of nature. According to one theory, plants are releasing a neurotoxin that is "basically flipping the self-preservation switch." Could be. "The Happening" makes you wonder whether Mr. Shyamalan's own switch may have been flipped. How else to explain his film's befuddling infelicities, insistent banalities, shambling pace and pervasive ineptitude? This isn't a case of picking on a guy who's already had a big flop, the infamous "Lady in the Water." I try to see what's on the screen, not what's gone before, and the movie I saw was truly, mysteriously awful. Unless, of course, it was meant to be a parody of such nature-lashing-out thrillers as "The Birds." But parodies are supposed to be funny, and the only laughs I heard were bad ones.

For the record, the cast includes Mark Wahlberg as a high-school science teacher and Zoey Deschanel as his almost-estranged wife. They try, as good actors do, to find truth in their roles. None is there to be found.



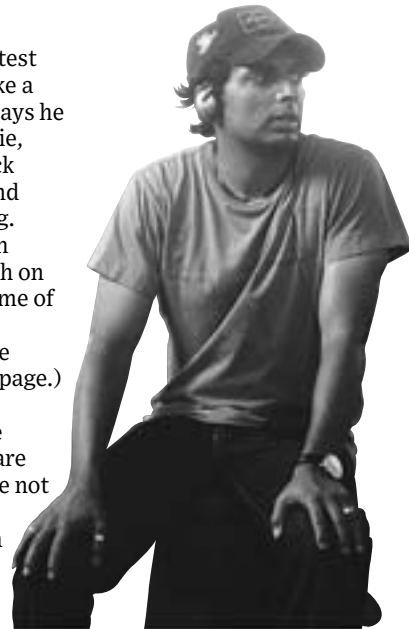
Zoey Deschanel and Mark Wahlberg in 'The Happening.'

Hit List: M. NIGHT SHYAMALAN

The director's favorite films with a dark side

M. Night Shyamalan had a surprising goal for his latest film: He says he set out to make a B-movie. But Mr. Shyamalan says he elevated his first R-rated movie, "The Happening," from schlock status with an "A-list" crew and cast, including Mark Wahlberg. After the success of "The Sixth Sense," critics have been tough on Mr. Shyamalan's films, and some of the reviews of his new movie haven't been positive. (See Joe Morgenstern's review on this page.) The director seems intent on keeping expectations for "The Happening" in check. "There are really important movies; we're not one of those movies," he says. We spoke with Mr. Shyamalan about his favorite films with a dark streak.

—John Jurgensen



The Mummy

1932

Monster movies are risky, Mr. Shyamalan says, because "when you see the monster, you usually get disappointed." But director Karl Freund got it right, using "quiet insinuation and a well-written screenplay" to create a classic creature feature, starring Boris Karloff.



Lolita

1962

Director Stanley Kubrick toyed with viewers' perceptions of love, lust and taboo by making them see through the eyes of Nabokov's obsessed narrator, Humbert Humbert. "You think, 'I shouldn't be feeling this way.' The point of view is so eerie," Mr. Shyamalan says.

The Exorcist

1973

The movie, about a girl who gets possessed by the devil, made a lasting impact when he saw it on cable TV at a friend's house. "When I see the letters 'HBO' I still get upset because it reminds me of seeing 'The Exorcist,'" he says.



Being There

1979

"It suffers from the fact that it's in no genre; there's no shelf for it," Mr. Shyamalan says of this Peter Sellers film about a gardener who is lauded as a savant in high society. Blending satire, dark humor and a twist in perspective, the movie has a "profound" cumulative effect, he says.

28 Days Later

2003

Director Danny Boyle's movie about an epidemic that turns people into rampaging cannibals jump-started the tired zombie genre. Though it was largely shot with digital video cameras on a shoestring budget, "the craftsmanship was spectacular," Mr. Shyamalan says.



Lake, luxury and a bit of Bond

Location, high standards, cute cat distinguish Italy's Villa Feltrinelli

THE GRAND HOTEL a Villa Feltrinelli on Italy's Lake Garda spares no detail to make hotel guests feel like they're living La Dolce Vita. Waiters uncork a bottle of Champagne with a ceremonial sword, an attendant stands by at the pool should anyone want an outdoor massage, and rose petals are sprinkled in the toilet.

OK, the rose petals in the toilet are a tad over the top—and they gave us quite a start when we re-

The Finicky Traveler

LAURA LANDRO

turned to our room after dinner and found them cast into the commode. But aside from that concern for the hotel's plumbing, my husband and I were bowled over during a recent three-night stay at the Villa, which has gained a reputation as one of Europe's most luxurious and romantic small hotels since opening in 2001.

Plus there's the lake—which will make the big screen this fall in "Quantum of Solace," the next installment of the James Bond series.

With rates starting at \$1,700 for a junior suite through September, it may be a quantum leap for most travel budgets. But while the experience may vary depending on the room, we felt like we were getting something special for the money: a breathtaking location, excellent food and service and first-class accommodations.

About equidistant from Milan and Venice, Garda is the largest of Italy's lakes and stretches 55 kilometers from Alpine peaks to southern hills and plains, with a balmy Mediterranean climate. Friends highly recommended the 21-room Villa Feltrinelli, which was built in 1892 for a lumber family outside the village of Gargnano, and gained notoriety when the Nazis virtually imprisoned Italian dictator Benito Mussolini there until shortly before his death in 1945. In 1997, American hotelier Robert H. Burns paid \$3.5 million for the villa, spending five years and \$35 million to renovate it and turn it into a hotel. Eager to pursue other ventures, he sold it last year to a Swiss concern, Grierson Corp.

Open from April through October, the hotel has 82 staffers, overseen by general manager Markus Odermatt, who make it feel intimate and informal despite the ornate style. And though that's a high staff-to-guest ratio, they never seem intrusive.

We arrived after a two-hour car ride from the Milan airport, entering a winding drive to the lakefront villa, nestled amid gardens, stately palms and cypress and magnolia trees. We had been advised to reserve one of the 13 guest rooms in the main villa, and get at least a partial lake view, since some rooms look out over the front driveway.

In the grand entry hall, a staffer handed me a welcoming bouquet of rosebuds. We admired the elaborately painted walls and



Clockwise from top: the main building at Villa Feltrinelli on Lake Garda; the hotel's limonaia; a deluxe junior suite; the Salon.



ceilings, 19th-century carved wood benches and circular sofa topped by orchids before climbing a broad marble staircase past tall stained glass windows and gilded mirrors. Our room was off a two-story anteroom with its own elaborate stained glass skylight.

Elegantly furnished with dark wood paneling, cream-colored linens and upholstery, it had long windows with sheer lace curtains and overlooked the pool, gardens and lake. A pretty Venetian glass chandelier hung from the high ceiling. The spacious marble bath had a separate shower and tub, English nickel-plated fixtures, and a heated floor.

Still, we'd booked a "deluxe" junior suite and this looked to me

like just an oversized room. I went back downstairs to ask if there was anything a little larger, with a separate sitting area. A young woman at the front desk said there was one suite available, in another building. We traipsed over, but the suite, in a former gardener's cottage, wasn't as nicely furnished and felt dark and a bit isolated. We stayed put.

We loved the villa's public rooms, especially the grand salon with its piano and antique mirrors. Later we checked out the other, more modern buildings, including a lakeside boat house that goes for

\$6,170 nightly and a suite with its own patio called La Limonaia, next to the hotel's own limonaia, the tiered, walled gardens built to protect citrus trees from the cold, that dot the area's hillsides.

While there isn't much to do at Villa Feltrinelli, kayaks are available, and there is golf and tennis nearby and other charming lakeside towns. The hotel has its own yacht for cocktail cruises. One day it arranged a motor launch to take us on a jaunt around the lake, stopping at ancient Sirmione so we could explore its medieval castle. While zipping around we felt a bit like we were in a James Bond movie, in fact.

One day, we hiked into the hills, but the map provided by the hotel was hard to follow. We took a wrong turn into some construction sites and came across a really big black snake someone had killed in our path. End of hike. We ended up on the main road as trucks and cars whizzed by before finding our way to the lakeside cafés and shops of Gargnano.

Mostly we were happy to sit and luxuriate, read by the lake and look forward to the next meal. Winston, the house cat, often hung out with us while we

were having a lakeside lunch, waiting for handouts, and a couple of ducks jumped in the pool and paddled around with me.

We especially looked forward to dining outdoors for all meals, either on the lakeside patio or the hotel's covered pergola with a nice water view. We loved the homemade breads and carrot cake at breakfast but saved our strength for the wonderful dinners prepared by Chef Stefano Baiocco. The tasting menu included fish soup with tiny squids, Parma ham with prawns and artichoke hearts, Lake Garda white fish called coregone and homemade tagliolini with pesto.

We were relieved not to find any of the snooty pretension we've experienced at some other fancy hotels on the Continent. Mr. Odermatt circulated and chatted with guests. Flourishes like the sword-wielding Champagne uncorking were done with fun and the young wait staff impressed us with fresh mint Mojitos and spirited discussions about Italian soccer teams. The hotel didn't charge for doing our laundry daily. Mr. Odermatt, whom I spoke to after our stay, says the rose petals were his idea of something different as a "surprise" for guests.

On our final evening, rain sent us inside for dessert in the lush, candlelit main dining room. Our dessert, a lemon mousse sprinkled with fruits and edible flowers, was so pretty we had to take a picture of it before we ate it. "I hope you're going to give this place an A-plus-plus-plus," my husband said. Rose petals and all, it makes that grade.

WSJ.com

A grand hotel
See more images of the
Villa Feltrinelli in a video
and a slideshow at
WSJ.com/Travel

Sweden swings: A golf paradise on the country's southern coast

By William Echikson

Special to *The Wall Street Journal*

WHEN Europeans think of golf vacations, their thoughts first head to Spain, or perhaps Scotland. They should consider another destination beginning with S—Sweden.

Swedes are avid golfers and their country offers dozens of courses in striking settings that range from traditional seaside links to elegant forest-framed parklands. In two recent trips, I discovered evidence of rising standards of golf-course design and upkeep. At the same time, I was surprised and delighted about how the egalitarian Swedes make it easy—and inexpensive—to play even on their most exclusive courses.

Though it's possible to play golf much of the year in southern Sweden, spring and summer are the best times. The days are long and the air is warm. On my last visit in May, I was able to wear shorts and a T-shirt on every round. During the long midsummer days, there's so much daylight that it's possible to tee off well before breakfast or well after dinner and still finish 18 holes. And unlike in Southern Europe, it almost never becomes too hot for a round, even at midday.

I focused on Skåne, the region just across the strait from Denmark at the southern tip of Sweden, which is Sweden's premier golf area. I visited eight courses out of more than 70 that are within an hour's drive of Malmö. "This region is like Florida—real golf country," says Paul Elfving, a club staffer at the Vastorp Golf Club.

Scottish fishermen brought golf to Sweden around 1830 when they played the game on natural links along Sweden's western coast, the Swedish Golf Federation says. Two English-educated Swedes opened the first real golf course in Göteborg in 1888. The game was elitist, and by around 1960 the federation counted only 38 clubs and 7,000 members.

Over the past half century, however, the game morphed into a favorite family pastime and has attracted legions of talented youngsters. Out of a population of about nine million, some 600,000 Swedes are now members of the country's golf federation. Some 480 golf clubs are spread out across the country.

Since so many Swedes now are avid golfers—an average club has 1,200 members—annual membership fees are minimal, averaging around 3,500 Swedish kronor (about €375) for adults and 1,000 kronor for children. Most clubs, even the most elite, allow green fee walk-on players, and here, too, prices are reasonable—about 600 kronor at the most famous courses, less elsewhere.

Tee times for visitors are easy to get, though a few of the most popular courses are crowded during July, the Swedish vacation month. When I visited late this spring, however, it was easy to play, even on the weekend.

This combination of low cost, easy availability and openness to all ages helps to explain why this lightly populated country produces a large number of champion golfers. Pros such as Henrik Stenson, Jesper Parnevik, and Per-Ulrik Johansson are just three of the men's standouts, while superstar Annika So-



Falsterbo Golf Club, in southern Sweden. Below, Barsebäck Resort.

renstam leads a crew of women including Helen Alfredsson, Sophie Gustafson and Carin Koch. Two Swedish players, Robert Karlsson and Carl Pettersson, finished in the top 10 in last week's U.S. Open.

Danish golfers often visit Sweden to play—green fees at top courses near Copenhagen run almost twice as much as in Sweden. But Sweden has only recently begun marketing golf to foreign tourists. "We are just beginning to realize that we can create this Swedish golf destination, with first-class restaurants, nice hotels and golf," says Cecilia Hellke, the marketing manager for the Skåne regional government, in Helsingborg. Under her government's initiative, the region's golf courses are cooperating to introduce special offers and to promote themselves abroad. For example, in July a foursome playing one of the 24 participating courses will get one free green fee at another course. The government also



launched a Web site about the region's golf: www.sverigesgolfdestinationno1.se.

Opportunities for golf are found throughout the country. I visited Göteborg and was surprised to find the excellently maintained and challenging Delsjö Golf Club located near the city center. Stockholm also boasts scores of excellent courses—and many of these offer bargains in the summer when local members are on vacation.

Yet Sweden's southwest offers the densest concentration and greatest variety of layouts. Sweden's only three genuine links courses are found just south of Malmö on the Falsterbo Peninsula, a sandy spit of land that also contains some of the country's best beaches and bird-watching. The Ljunghusen, Flommen and Falsterbo courses are situated on the water's edge—literally the link between the beach and the village. Unlike Scottish and Irish links courses, which have dramatic dunes, these Swedish cousins offer gentle vistas of flat, watery marshland.

Ljunghusen, with 27 holes, is the newest and the most manicured, with a modern clubhouse and velvet fairways and greens. Flommen was founded by Falsterbo caddies in 1935. Its course contains the most water hazards and its clubhouse is the most rustic.

Falsterbo, Sweden's third-oldest golf club, was founded in 1909 and enjoys the most elite reputation, counting as members many high-ranking businessmen, such as the owners of the giant food-packaging company Tetra Pak, according to the club.

The course itself has fallen into a bit of neglect in recent years, and the fairways looked a little parched and ragged when I played. New general director Magnus Jivén arrived last year and is working to revitalize the course, replanting several greens over the past winter and making plans to fix sand bunkers, among other improvements.

Even so, Falsterbo is a multifaceted, memorable course. The first three holes head inland, putting a gentle wind at your back. Holes

four through nine turn back toward the sea—and into the wind. Players reach the seaside on the 12th hole and then confront several tough par fives. The closing three holes run along the peninsula's dramatic edge.

North of Malmö, the landscape becomes rolling, and long sandy beaches are punctuated by cliffs and picturesque inlets. The region's most famous course is located in Barsebäck. A local businessman developed the site as a golf resort in the 1980s, and it has a hotel, rental cottages and conference center. The unpretentious, utilitarian—and frankly unimpressive—resort facilities are evidence that Swedes pay more attention to the golf than the accommodations.

Bevan Tattersall, Barsebäck's greenkeeper, arrived here at the end of 2005 from the Belfry near Birmingham, England, which has hosted the Ryder Cup several times, most recently in 2002. "The Belfry was a golf resort, where the course supported the hotel," he says. "This is first and foremost a golf club."

But the golfing is spectacular, and it's understandable why Barsebäck hosted the 2003 Solheim Cup, the women's version of the Ryder Cup, and has been used eight times for the Scandinavian Masters, Sweden's only European Tour event. There are two 18-hole layouts: the original Masters and the newer Donald Steel course. Stick to the Masters course. While the Steel course heads inland alongside a housing development, the Masters turns toward the water and offers three distinct golfing experiences. The first six holes meander through woods of tall birch, pines and oak trees. At the eighth hole, a dramatic 145-meter-long par three plunges to the seaside. Depending on the wind, it "plays from a driver to a sand wedge," says Barsebäck's pro Christian Hardin.

Four links-like holes along the seaside follow before the course again heads inland, through woods that include Mediterranean cypresses. The 17th, a 390-meter par four that

Please turn to page W10

Trip planner: Where to eat, stay when you go to Sweden to play

I FLEW INTO Copenhagen, rented a car at the airport and drove the 16-kilometer road-and-train bridge over the Öresund Sound into Sweden. This was an expensive route. I was charged a hefty €50 airport surcharge to rent a car, and the round-trip toll on the bridge came to more than €80.

A cheaper option would have been to take the convenient airport train over the bridge to Malmö, which takes only 20 minutes and costs €9. Rental car agencies are located in the Malmö train station. (A train runs northward along the Swedish coast, but a car is needed to reach most of the golf courses.) You can also fly directly to Malmö or Göteborg.

Despite lacking giant, upscale golf resorts like those found in the U.S., Spain and Portugal, southern Sweden offers numerous small-scale, charming hotels and restaurants.



Skansen Hotel, in Båstad.

Skansen Hotel, in the center of Båstad, with 165 rooms (1,760 kronor; ☎ 46-431-55-81-00; www.hotels-skansen.se). The Skansen also has a spa, including hot baths, massages and other treatments.

The area's food illustrates why Swedish cuisine is underrated. You can eat a wide variety of fresh fish from the local waters, including cod, pollock and mackerel, and mainstays such as meatballs and filled cabbage rolls. In recent years, more and more Swedish chefs have traveled and returned with international influences. The Skansen Hotel restaurant, for example, has French-style haute cuisine and a fine wine list.

Golf clubs offer pleasant lunch spots open to visitors, often with terraces looking out over the course or the sea. Most serve delicious plats du jour costing around 90 kronor. I found Rya's club restaurant particularly fine, and I also enjoyed a meal of delicate marinated salmon with potatoes in a cream sauce at Falsterbo's club.

Try out the pastries, too. The region's bakeries seem to have the same light, buttery touch of their Danish cousins just across the strait. Summer is berry season in Sweden and recipes using strawberries, blueberries and even cloudberry—which look something like yellow raspberries—fill dessert lists.

Just one warning is in order. Summer in Sweden is also mosquito season. Be sure to tee off with some insect repellent.

—William Echikson



Hotell Gässlingen, in Skanör.

A good place to stay overnight near Falsterbo, Flommen and Ljunghusen is the Hotell Gässlingen in the village of Skanör (☎ 46-40-459-100; www.hotell-gasslingen.com). The hotel is located in an 18th-century farmhouse, which has been renovated and modernized to include a courtyard pool. Its 28 rooms cost from 1,295 Swedish kronor to 2,395 kronor (€138 to €255) in the summer high season. The hotel offers packages with local golf courses.

Båstad has lodging to fit all budgets. There are several bed and breakfasts, the best being the Pensionat Enehall, with 70 rooms (1,050 kronor; ☎ 46-431-750-15; www.enehall.se).

A larger, modern, option is the



Båstad



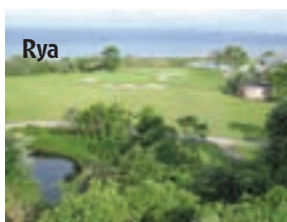
Flommen



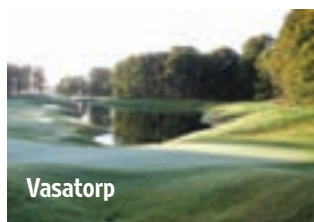
Ljunghusen



Halmstad



Rya



Vasatorp



On course in Sweden

1. Ljunghusen Golf Club
Höllviken
☎ 46-40-45-80-00
www.ljgk.se

2. Flommen Golf Club
Falsterbo
☎ 46-40-47-50-16
www.flommensgk.se

3. Falsterbo Golf Club
Falsterbo
☎ 46-40-47-50-78
www.falsterbogk.com

4. Barsebäck Resort
Löddeköpinge
☎ 46-46-77-62-30
www.barseback-golf.se

5. Rya Golf Club
Helsingborg
☎ 46-42-22-01-82
www.rya.nu

6. Vasatorp Golf Club
Helsingborg
☎ 46-42-23-50-58
www.vasatorpsgk.se

7. Båstad Golf Club
Båstad
☎ 46-43-17-83-70
www.bgk.se

8. Halmstad Golf Club
Tylösand
☎ 46-35-17-68-00
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The first hole at Ljunghusen Golf Club.

Sweden is golf country

Continued from page W8

requires a tight drive and a second shot onto a kidney-shaped green protected by a bunker, was voted the most beautiful hole in the country by a Swedish magazine. The setting from the tee, with the blue sea on the horizon framed by green and golden cypresses, is one of the most picturesque I have ever seen. "Sweden used to be known for great golfers, not great golf courses," says Mr. Tattersall. "That's changing."

Additional evidence of this transformation is visible at two nearby clubs, Rya and Vasatorp. Rya, eight kilometers south of Helsingborg, is a short, traditional course built in the early 1930s. Its most famous hole is the short par-three 16th hole, which echoes the Barsebäck par-three eighth by plunging to the seaside. Over the past few years, director Stefan Krueger says the greens have been remodeled and the fairways reseeded. When I saw it, the course was pristine.

Vasatorp is a few miles north of Helsingborg and inland, where fairways slice through typically Scandinavian fir-filled forests. Vasatorp's original 18 holes hosted the Scandinavian Enterprise Open in the 1970s. The long, flat layout stretches 6,165 meters from the back tees, with numerous doglegs, and big and inviting greens protected by few sand or water defenses. It is a straightforward course in a beautiful setting with no extra landscaping, no artifices or tricks. "This is the typical, traditional Swedish course," the type we first built when the country went golf-crazy, says Mr. Elfving, the Vasatorp staff member.

Vasatorp opened another 18 holes earlier this month that illustrate Swedish golf's new aspirations. American designers Arthur Hills and Steve Forrest sculpted the earth, creating numerous water hazards and rolling, manicured fairways, in the style of top-flight Florida courses. The new course runs some 6,700 meters, long enough to challenge the world's best players, and the club says its goal is to host the 2018 Ryder Cup. The course is "difficult enough, strategic enough and beautiful enough to keep Vasatorp in these championship conversations for many years to come," says Ove Sellberg, manager of golf at the club and the first Swede to win on the European Tour, in the 1980s.

A further half-hour north, Båstad was my

next stop. Although the country's fashionable crowd has gathered in this beach resort during the summer for much of the past century, there's little pretension or overt opulence. The Båstad area instead offers the typical Swedish panorama of charming red-clapboard country homes—and a total of 117 golf holes.

The Båstad Golf Club, Sweden's second oldest, opened in 1929 and is perched high above the sea on a cliff. The club has an aristocratic pedigree—Alfred Nobel's nephew Ludwig Nobel financed it and distinguished British golf architect A.J.H. Taylor designed it. The original layout, called the Old Course, meanders through a gentle garden-like landscape; an old windmill stands next to the first tee. The holes are short—the entire course runs only 5,632 meters from the back tees—but it's no pushover. Clever bunkering and slick, multi-layered, contoured greens require patience and strategy rather than brute power.

The club built a second course in 1990. Unlike the Old Course, which is fairly flat and surrounded by trees, the New Course's layout is hilly and hard and open to the elements. It offers spectacular views of the nearby sea and runs more than 6,600 meters. "This is a true championship course," says club secretary general Jörgen Kjellgren. It hosted the 2007 Junior Solheim Cup, which pits the best U.S. and European 18-and-under girl golfers.

Like the rest of Southern Sweden, Båstad offers more than just golf. It boasts an uncrowded, spotless, child-friendly sandy beach and a cute harbor, with both fishing boats and leisure yachts. Rambling is big, too. The countryside surrounding the village includes 100 kilometers of trails. Then there's tennis. The resort is home to the annual Swedish Open, voted the favorite clay court tournament several years in a row by pro players. Spaniard David Ferrer captured last year's title and is playing again this year, July 5-13.

Before leaving, a final must-play golf course is located in Halmstad, a half-hour north of Båstad. Although the sea is audible in the distance, it isn't visible from the fairways. The layout meanders through a pine forest, and streams and ditches add to the danger. This is a tough layout stretching 6,217 meters and it tested the world's best women at last year's Solheim Cup, which was won by the American team.

Summer Olympics preview: The great women of China

BY MEI FONG AND LORETTA CHAO

Beijing

HERE IS CHINA'S secret formula for topping the Olympic medal tally: two X chromosomes.

In China, it's the women who have traditionally racked up the medals. At the 2000 Games in Sydney, the Chinese women won five more gold medals than the men. In Athens in 2004, the women won 19 gold medals, while the men won 12. By comparison, American women accounted for 12 of the nation's 35 gold medals in 2004.

Although many Chinese athletes have yet to qualify for their 2008 Olympic berths, women are widely expected to outdo the men again this summer.

Wrestling coach Zhang Zhetian says the country's best odds for a wrestling medal lie with the women's team. His reasoning? Women work harder.

"Guys—you've got to push them more," he says.

"Women know how to eat bitterness," says tennis coach

Sun Jinfang. (The saying *chi ku*, or "eat bitterness," in China denotes a willingness to suffer and endure back-breaking work.) Ms. Sun has helped usher four doubles players into the Women's Tennis Association's top 30; no male Chinese tennis players are world-ranked.

The disparity is apparent at Beijing's Xiannongtan Sports School, where boys and girls train separately under bright red banners with messages like, "Grow in Painful Struggle and Develop in Spurts."

In the women's ping-pong hall, the tables are newer and slightly fancier than in the men's section, splashed with logos of sponsors such as Japanese company Mizuno Corp. There are no visible logos on the men's side. Xiannongtan's director Hu Xiaobing said the female ping-pong players attract more money and sponsors.

Academics say China has long held a historical reverence for strong women, such as folk hero Hua Mulan and idealized Communist propaganda heroines. This created a space where women who were loyal, filial or gave service to the nation were elevated.

"You have to give it to Communists. They glorified the suffering of the oppressed. And that includes women," says Susan Brownell, a professor of anthropology at the University of Missouri in St. Louis who specializes in Chinese sports.

Since its inception a half-century ago, China's massive state-funded sports system has provided roughly equal financial support to men and women. For both sexes, everything is paid for, from medical treatments to training abroad.

The government recognized that medals won by either women or men would further its goal to be competitive in sports globally. "Besides China, no other nation gives equal financial support and media at-

attention to women's



Swimmer Zhou Yafei.

Photos: AFP; Getty Images

sports. That's why China can challenge the U.S. in medals—it treats men and women equally," says

Ms. Brownell. China's quest for gold intensified following the 2000 Games, when Chinese sports authorities unveiled Project 119, aimed at boosting its medal haul.

When a 2004 foot injury sidelined volleyball player Zhao Ruirui—nicknamed "the female Yao Ming" for her lanky physique—the Chinese sports system covered her surgery bills and paid her salary as she sat on the sidelines for four years.

Success for the women comes even as they are outnumbered in the general population.

Due to China's one-child population policy and a general preference for male heirs, population planners estimate there will be 30 million more men than women of marriageable age in China by 2020.

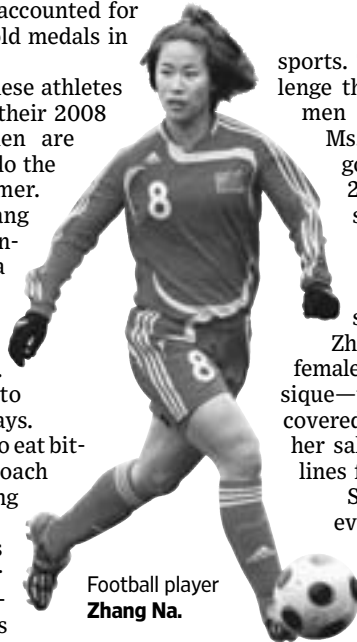
The sports system has been one of the few career outlets for a girl with talent. Until recently, women who needed to find work were mostly limited to factory assembly lines. Some 90% of assembly-line workers in China are female, according to Hong Kong University of Science and Technology professor Pun Ngai.

Training can go beyond rigorous. Swimmer Zhou Yafei blogs about her Olympic regimen: bleary-eyed pool plunges and days that start at 5 a.m. and end at 10 p.m. "I don't know whether this training is scientific or not," she recently wrote. "It is not good for our health."

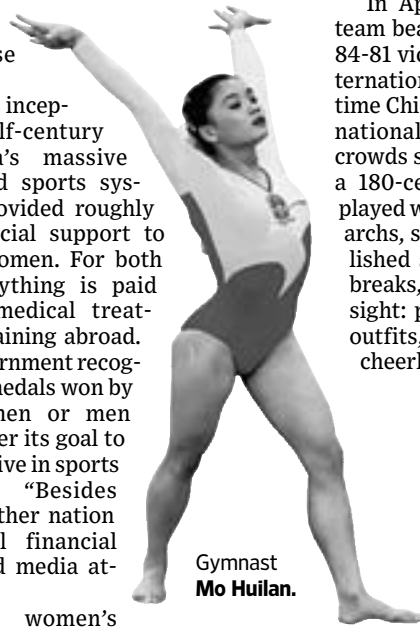
The gender gap could change as sports grow more commercialized in China. More attention and money are being diverted towards men's professional sports, which attract more viewers. Although the Chinese women's soccer team has outperformed the men's team internationally, the men still pull in more money and sponsors, estimates Marcus John, China head of talent agency IMG Worldwide.

In April, China's women's basketball team beat the U.S. team in an unexpected 84-81 victory in the Good Luck Beijing International Tournament. It was the first time China had beaten the U.S. in an international basketball tournament. To crowds screaming "Go, China!" Miao Lijie, a 180-centimeter point guard who has played with the WNBA's Sacramento Monarchs, scored 26 points, upstaging established stars like Lisa Leslie. During the breaks, fans could catch a relatively new sight: prancing women in skimpy silver outfits, China's first generation of pro cheerleaders.

—Stephanie Kang and Gao Sen contributed to this article.



Football player Zhang Na.



Gymnast Mo Huilian.

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Medal race

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* Departing Aug. 1, returning Aug. 22. Prices, including taxes, as provided by retailers in each city, averaged and converted into euros.



AFP

The Entire Human Comedy, Encompassed by One Hand

By Barbara Rose

MADRID—To celebrate the 200th anniversary of the uprising against Napoleon's invasion of Spain, the Prado has assembled "Goya in Times of War," an encyclopedic exhibition that only the Spanish national museum, given its comprehensive Goya holdings, could organize.

After a stint as a tapestry designer, Goya (1746-1828) worked primarily as a portraitist. But this exhibition also emphasizes his activity in other categories, including lesser-known still lifes and religious paintings. His achievement as a history painter is revealed in two incomparable monumental paintings—one showing the events of May 2, 1808, the other those of the following day. "May 3, 1808,"

Goya in Times of War

Museo del Prado
Through July 13

depicting the dawn massacre of Spanish civilians in reprisal for their uprising, was long ago elevated to its position as an icon of modernism. But "May 2, 1808," depicting the uprising at the Puerta del Sol against Turkish mercenaries sent by Napoleon, suffered enormous damage when it was moved from the Prado to Valencia during the Spanish Civil War. Only now restored to its original brilliance and luminosity, it can finally be appreciated by a contemporary public.

With these 1814 masterpieces seen side by side as its climax, the exhibition extends backward to 1795, when Goya became director of painting at the Royal Academy, and forward to 1820, the year that old, deaf and pursued by the Inquisition he retired to the farmhouse known as the Quinta del Sordo—the Deaf Man's House.

At first, the organization of the exhibition is jarring because it mixes varied media and works of different sizes and themes. Interspersing lavish court portraits, more intimate portraits of Goya's friends, and picaresque genre scenes with images of the horrors of war and famine is jolting. However, the juxtaposition of the drawings, prints and images related to the war with the small-scale painting of madness and lunacy referred to as "cabinet paintings"—because they were not commissioned for public display—adds to the richness of this composite picture of Goya's historical moment and gives us a context for the disasters of war he experienced.

Here we have the whole of the human comedy—the worlds of leisure and toil, power and powerlessness, depravity and sanctity. Goya seems familiar with all the varied social strata. At home with the royals and grandees, he also frequented the demimonde of actresses, prostitutes and bullfighters, the shadowy, exciting underworld of *majas* and *majos* that aristocrats entered in disguise.

Among the most disturbing as well as the most exquisite paintings in the exhibition are the small works including scenes of witchcraft commissioned for the country house of the Duke and Duchess of Osuna, among Goya's most important and loyal patrons.

The exhibition also includes portraits of the elegant Duke of Alba and the notorious Duchess of Alba. Goya's relationship with the raven-haired duchess, who invited him to stay with her at her private estate after the duke died in 1797, has been blown up to cinematic proportions, endlessly repeated in all writing on the artist. Yet it is the biggest canard in art history.

One notable omission is the "Colossus" (c. 1810), a painting of an enraged giant bestriding a land-



Photos: Museo Nacional del Prado

scape, which has been interpreted as an allegory of the evil dominating Spain in these years. It has long been considered a key work in terms of Goya's response to the disasters of war.

The Prado's explanation is that it does not look as if Goya painted "Colossus." But this does not address the connoisseur's basic query—if not by Goya, then by whom? When doubts have been raised about Goya paintings in the past, the usual answer has been that his son Javier painted them. Since there is no autograph work by Javier, such an explanation can, conveniently, be neither proved nor disproved. Indeed, the answer given to the question of who painted the Black Paintings, which lined the walls of the Quinta del Sordo, whose authenticity is also currently being impugned, is of course Javier. If this game keeps on going, Javier will have painted more works than Goya himself by the time it is over.

One of the most disturbing of the cabinet pictures is the "Yard With Lunatics" (1793-94), the last in the series of uncommissioned small paintings that Goya executed during his convalescence from the illness that left him deaf and isolated from the world around him.

The Prado has kept 'Colossus' (right) out of the show, saying it does not look as though Goya painted it. 'May 3, 1808' (above) has long been an icon of modernism.



Goya maintained that he actually witnessed the scene, a claim supported by recent research suggesting that he visited the lunatic asylum in his hometown of Zaragoza. But we will never know for sure if Goya saw or imagined the deranged bestial actions he depicted. For despite all the legends and speculation, relatively little about Goya can be documented. Apart from invoices, contracts, the famous 1812 inventory that Goya made of his paintings when his wife died, and letters mainly to his childhood friend Martin Zapater, relatively little factual information exists regarding one of the most famous artists in history.

Fortunately, this exhibition substantially adds to our understanding of Goya. The juxtaposition of the oil sketch of Goya's final religious commission, the "Last Communion of St. Joseph of Calasanz," with the finished painting is a telling indication of how Goya first conceived a sketch and then refined the final composition. The

cabinet paintings of brutal scenes of carnage and violence are painted in a summary style without detail, yet the coherence of their surfaces shows Goya's style at its most refined and subtle. This disjunction between horrific subject matter and fluid and masterfully controlled technique is part of their compelling strangeness.

After all is said and done, however, what remains is the magic of Goya's paintbrush and his hand. Leonardo bragged that he could draw the Deluge without his hand shaking. Obviously he imagined this apocalyptic theme, which he could not have witnessed any more than Goya actually attended Witches' Sabbaths and demonic gatherings. The triumph of genius is the capacity to imagine and condense experience—not as it is literally seen, but as it is emotionally understood. The rest is just yesterday's news.

Dr. Rose is an art historian who lives in New York and Madrid.

Houses of Worship / By Jana El Horr and Sana Saeed

Muslims on Campus

The school year that just ended brought a couple of controversies over Muslim students on American campuses to the fore. The University of Michigan announced in the fall that it would be spending \$25,000 on footbaths for Muslim students on campus. In the spring, Harvard's decision to provide women-only gym hours to accommodate some members of the campus Islamic society sparked debate in the ivory tower and beyond.

Yet beyond the often-harsh media glare, a profound shift has begun across the U.S. Where dogma and conformity once defined the Muslim scene on campus, students with liberal outlooks are emerging to assert their voices on the quad.

Only a half-century ago, there was hardly any Muslim communal presence at American universities. In the 1960s, the Muslim World League, a Saudi charity, funded the establishment of the Muslim Students Association (MSA), initially to support foreign students studying in the U.S. and, according to its Web site, to advance Da'wah

(proselytizing). The MSA now can be found on more than 100 campuses across North America.

Some critics have scrutinized the MSA. They challenge its founders' associations with the Muslim Brotherhood, the largest Sunni radical movement, and note the MSA's publication in the 1980s of the writings of Ibn Abd al-

Wahhab, the founder of Wahhabism, the ultraconservative interpretation of Islam that dominates Saudi Arabia. Others have also pointed out some of the more notorious MSA leaders—such as Rutgers MSA co-founder Ramzi Yousef, who is currently imprisoned for helping plan the 1993 World Trade Center bombing.

This kind of radicalism does not appeal to most Muslim students, of course, many of whom are simply trying to maintain a connection to their faith while they are away at school. Nouri, a sophomore in Boston who asked not to be identified by his full name, recalls an outside imam lecturing his campus MSA about the

"great sins" of missing prayers because of class and looking at members of the opposite sex. "We were at a modern liberal university," Nouri observes, "listening to an imam who stepped out of the medieval period." The result on many campuses is a division between what Nouri calls "hard-core Muslims and cultural Muslims."

Yusuf, a senior at George Washington University, notes the anger that surrounded the campus MSA's decision to partially remove a gender-divider at prayers. "We need more options for Muslim students, not a monolithic voice," he says.

It was precisely this need that inspired a group of Washington-area students to establish a new campus initiative last fall. We were young men and women, mostly but not entirely of Muslim background, who decided to create an inclusive space where people of all backgrounds could join together to explore Muslim identity and community. We chose the name Project Nur, adopting the Arabic term for "light" and "enlightenment."

Some students initially came to Project Nur, an initiative funded by the American Islamic Congress, because of what it re-

jects—proselytizing and the politicized ambiance dominant in some Muslim-led student groups. But what keeps students engaged is a positive civic agenda of promoting human liberty, spurring genuine interfaith dialogue and addressing identity challenges in the Muslim world and our local communities. Inspiring professors serve as academic advisers, and speakers promote an open-minded embrace of American life and creative expression through music and film.

Our first activities were multicultural Ramadan iftars, which attracted a wide range of students, including MSA members and non-Muslims, for open seating and an open discussion of the holiday. While a few hard-liners complained about the co-ed seating, the events successfully recruited hundreds of interested students. By the end of the academic year, more than 1,000 students had joined our mailing list and seven chapters along the East Coast had organized over 30 events.

One highlight was the first-ever Muslim Film Festival in Boston and Washington, which screened 10 movies around the theme of "think-different" Mus-

lim women. Noteworthy films included a documentary on a teen world karate champion, a look at Muslim-Jewish relations in 1960s Morocco, and a screening-cum-performance by Senegalese hip-hop artists.

Students also organized protests outside the Saudi and Afghan embassies to demand freedom for young activists jailed in those countries for expressing their opinions. We partnered with Darfur advocacy groups to challenge genocide in the Muslim world, and helped organize a concert in solidarity with Iranian rock bands restricted from holding public concerts. Many of these activities included non-Muslim participants and co-organizers.

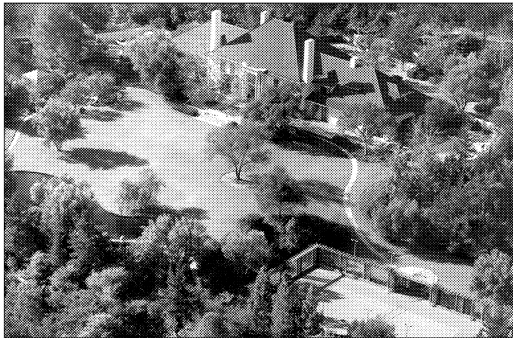
Project Nur reflects the complex and hybrid identities on campus—including cultural Muslims and students with only one Muslim parent—defying outsiders' stereotypes and hard-liners' religious dogmas. Responsible leadership, on campus and beyond, is the remedy for the pressing challenges facing American Muslims.

Ms. El Horr and Ms. Saeed direct outreach for Project Nur.



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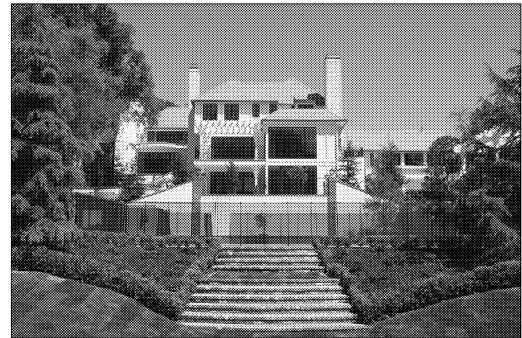
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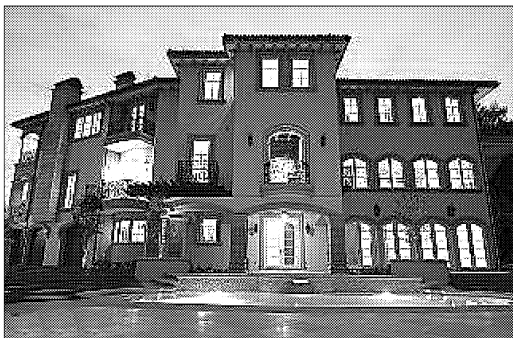
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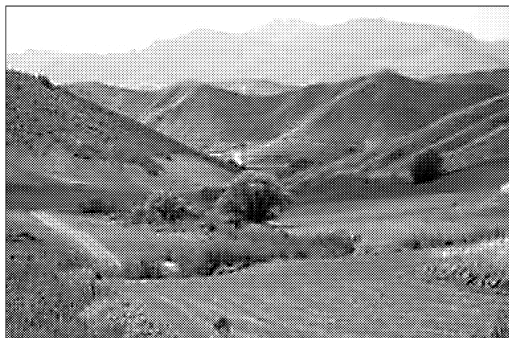
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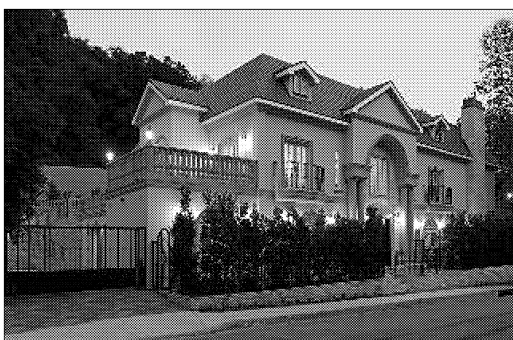
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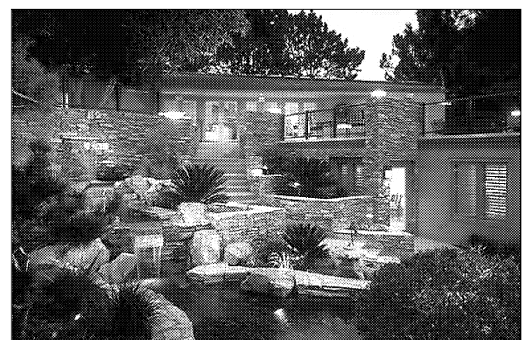
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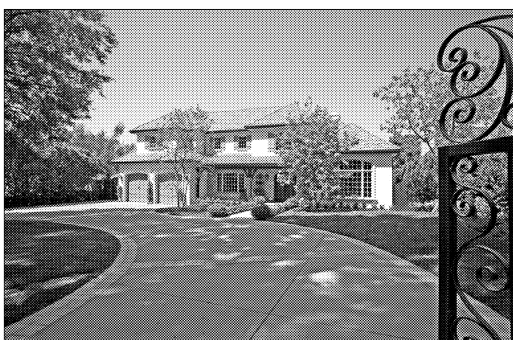
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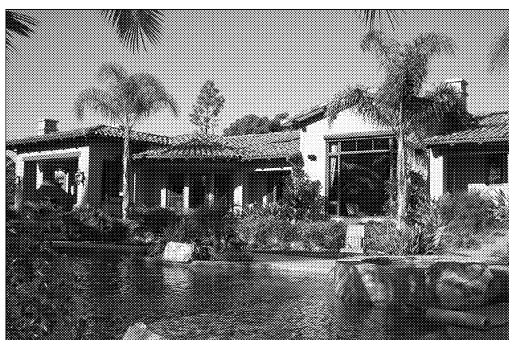
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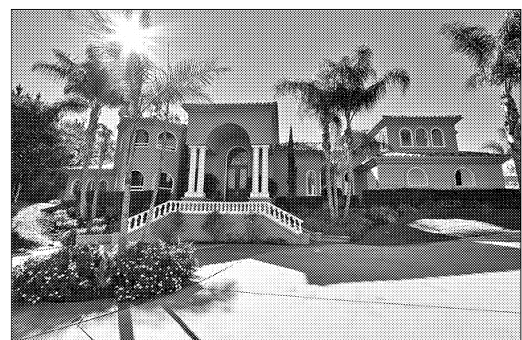
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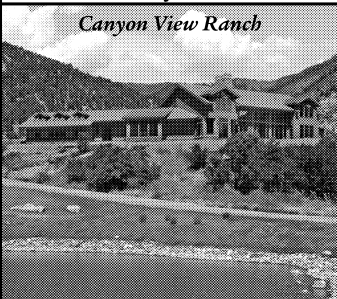
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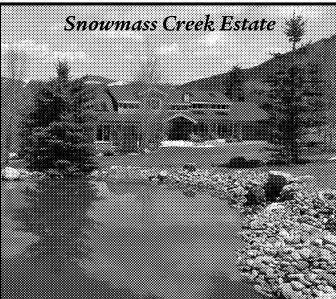
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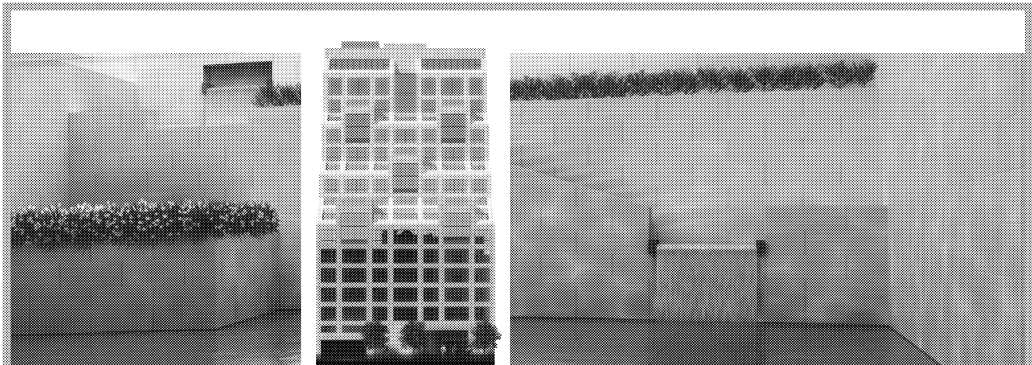
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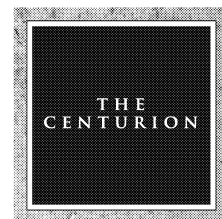
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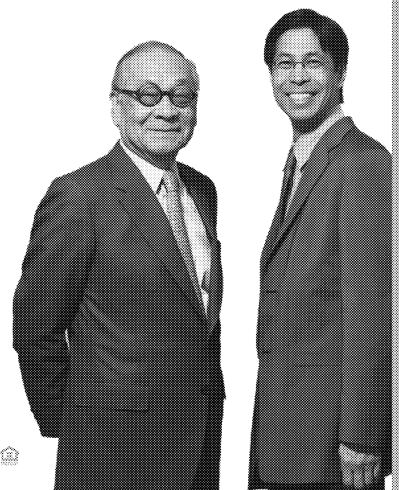
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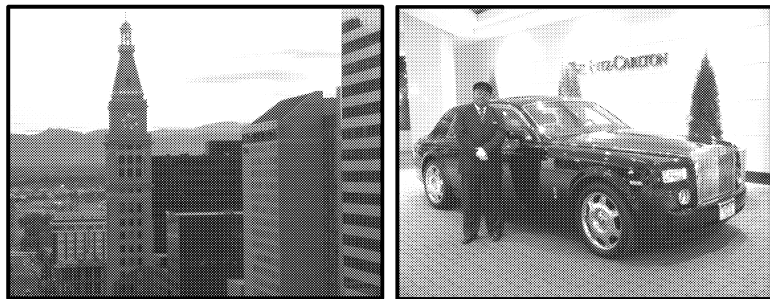


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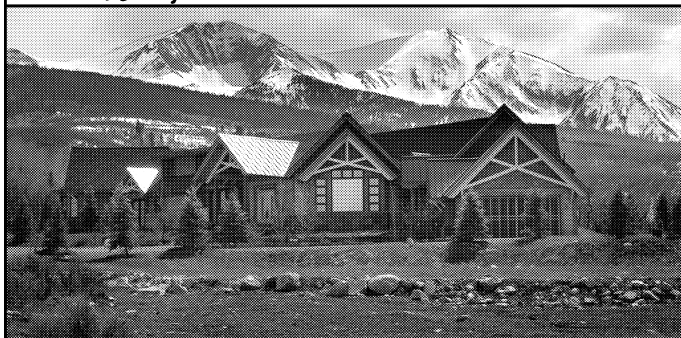
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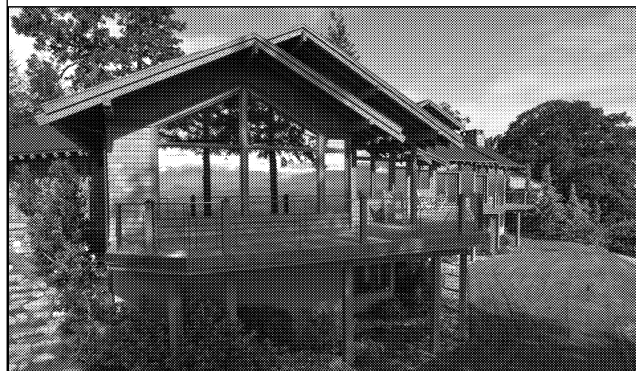
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Evolution takes root in art

London ■ art

Next year marks the 150th anniversary of the publication of "On the Origin of Species" (Nov. 24, 1859) and the 200th anniversary of its author Charles Darwin's birth (Feb. 12, 1809). On his birthday next year, the Natural History Museum will unveil "Darwin's Canopy," the paneled ceiling of the 1881 mezzanine behind the museum's Victorian Gothic revival central hall. The original decorations were destroyed in the 1960s, and the museum has held a competition to select an artist to create a design that best expresses Darwin's ideas.

Sculptor Tania Kovats's winning proposal is a cross-section of an entire 200-year-old oak tree cut lengthways—including the roots, trunk and branches—and inserted into the ceiling of the mezzanine gallery, using a process similar to veneering. At more than 17 meters long, "TREE" will be one of the largest specimens at the museum. It is inspired by Darwin's "I think" diagram, an early sketch of an evolutionary tree in his "transmutation notebook."

The museum is now running a temporary exhibition of proposals by the contest's 10 finalists, including two Turner Prize-winning artists. Rachel Whiteread, in "Darwin's Ceiling," wanted to indent the panels with footprints of elephants, humans, birds and monkeys that seem, hilariously but spookily, to have walked across the roof. Mark Wallinger, in his piece called "word," proposed reproducing on a suspended ceiling the entire text of "The Oxford Book of English Verse 1250-1900," but with all the punctuation removed; telescopes and binoculars would have been supplied so that visitors could read the million characters.

Among the others shortlisted: Sculptor Richard Wentworth, the director of Oxford's Ruskin School of art, proposed installing "Out of the Corner of the Eye," a large number of round mirrors at odd angles in the ceiling, so that visitors would see themselves in a very different way. Matt Clark and Chris Bird, who call themselves United Visual Artists, called their project "Eden," a computer simulation of evolution that creates an intricate ecosystem of their design, which appears to have grown organically across the whole ceiling; a central light globe that acts like a miniature sun; and weirdly beautiful, stylized plant-like forms that seem to be competing for the light from it.

—Paul Levy

Until Sept. 14

☎ 44-20-7942-5000
www.nhm.ac.uk

Istanbul ■ architecture

London's Great Exhibition of 1851 was the Industrial Revolution's coming-out party—an extravagant trade fair held at the newly erected Crystal Palace, an enormous pre-fab miracle of glass and cast iron that perfectly expressed the new age's desire to put technology in the service of beauty.

Designed by a gardener-turned-architect named Joseph Paxton, the Crystal Palace, as preserved on a commemorative fan from the fair, serves as the inaugural image of an ambitious design exhibition at the Istanbul Museum of Modern Art, called "Design Cities." Curated by Deyan Sudjic, the director of London's Design Museum, where the show will travel this fall, "Design Cities" tries to dramatize the history of the modernist impulse in design by choosing seven cities in their creative prime: the London of Paxton and William Morris (1851); the Vienna of Josef Hoffmann and Adolf Loos (1908); Dessau, Germany, of Bauhaus fame (1928); the Paris of Le Corbusier (1931); the Los Angeles of Charles and Ray Eames (1949); the Milan of Ettore Sottsass (1957); the Tokyo of Sony (1987);



'TREE' (2008), Tania Kovats's winning proposal for the Natural History Museum in London.

and finally contemporary London, home to Zaha Hadid, Ron Arad and the red-hot design team BarberOsgerby.

"Design Cities" is a near-complete inventory of industrial design, crowded with original versions of iconic objects, like Morris's floral tiles; Hoffmann's perfectly flat cutlery; and Sottsass's bright-red Olivetti typewriter. Crucially, the exhibition is ingeniously arranged. The cities, bearing dates, are like stands at an old-fashioned fair, but we peruse the last 150 years with a curious feeling of time falling away. For in spite of its specifics, the exhibition actually breaks down divisions of time and place, and shows instead a panorama of related forms.

Design, Mr. Sudjic tells us in the catalog, was long a discipline derived from architecture and has only recently become "a decisively distinct activity." By the time we reach London a second time, design seems to have superseded architecture, and perhaps even art itself. In today's London, the clothes of Paul Smith (who is represented in the show) and the installations of Damien Hirst (who isn't, but might as well be) are like the city's signature new work of new architecture, the Tate Modern, an old power plant with a dramatic new interior by Herzog and de Meuron. All could be categorized as works of "design."

The show concludes with Ms. Hadid, whose research-based approach to design allowed her to anticipate, and then master, the software revolution. While architects have traditionally been concerned with economy of space, Ms. Hadid represents the triumph of form—of design as sculpture. Her jagged, expansive "Gyre" chair from 2006 is a computer image come to life—as large as the 1955 Thunderbird parked in the Los Angeles section, though hardly roomier than a compact Thonet coffee-house chair from turn-of-the-century Vienna.

—J. S. Marcus

Until Aug. 10

☎ 90-212-334-7300
www.istanbulmodern.org

London ■ opera

Glyndebourne Festival Opera's season (www.glyndebourne.com) includes the sultry soprano Danielle De Niese in the title role of Monteverdi's "L'Incoronazione di Poppea," (ends July 4) with a bravura vocal performance of Nero by Alice Coote. The production is directed by Robert Carson and conducted by Emmanuelle Haïm. Even better, however, is the revival of Graham Vick's 1994 production of "Eugene Onegin" (ends July 11) with its sparse but gorgeous sets by Richard Hudson, conducted by Vladimir Jurowski.

Still to come are director and designer Laurent Pelly's new production of Humperdinck's "Hänsel und Gretel" (July 20-Aug. 29), with Japanese conductor Kazushi Ono making his house debut; and a newly commissioned opera by Peter Eötvös, "Love and Other Demons" (Aug. 10-30) based on Gabriel García Márquez's novel and conducted by Mr. Jurowski with an enticing, mostly British and American cast.

Garsington Opera (www.garsingtonopera.org) has announced that the 2010 season will be its last at the glorious Garsington Manor and gardens in Oxfordshire after a 21-year run; the company is looking for a new home. Meanwhile, though, it is featuring the world premiere of the new version of Vivaldi's seldom-performed 1717 opera, "L'Incoronazione di Dario" (until July 5). It has a wonderful, complex and juicy score, conducted by Laurence Cummings, with a first-rate cast (among whom Paul Nilon in the title role and Sophie Bevan as Alinda were stand-outs) directed by David Freeman.

Other summer opera festivals include Grange (www.grangeparkopera.co.uk), Longborough (www.lfo.org.uk) and Holland Park (www.rbkc.gov.uk/ohpseason), with six productions, among which I particularly look forward to "The Magic Flute" (June 28-July 12), designed by artist Tom Phillips, directed by actor Simon Callow and conducted by Mozart scholar Jane Glover.

—Paul Levy

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time off

Amsterdam

art
"Hendrik Werkman: The Blue Barge" exhibits more than 60 works created by Dutch graphic artist Hendrik Nicolaas Werkman (1882-1945) as an act of resistance against the Nazi occupation of the Netherlands.

Jewish Historical Museum
June 27 to Nov. 30
☎ 31-20-5310-310
www.jhm.nl

theater

"International Theatre School Festival 2008" presents new and original performances by theater and dance students.

ITs Festival
Until June 28
☎ 31-20-5305-560
www.itsfestival.nl

Antwerp

history
"Hebraica veritas—Did God Speak Hebrew?" shows a collection of original Hebrew Bibles and texts preserved from a 16th-century movement by Christian scholars to translate the Hebrew Bible.

Museum Plantin-Moretus
Until Aug. 16
☎ 32-3221-1450
museum.antwerpen.be/
plantin_Moretus/

Barcelona

art
"Duchamp, Man Ray, Picabia" features almost 300 works by three of the founding fathers of the DADA art movement.

Museu Nacional d'Art de Catalunya
June 26 to Sept. 21
☎ 34-93-6220-376
www.mnac.es

art

"Forgetting Velázquez—Las Meninas" exhibits a series of 58 oil paintings by Pablo Picasso (1881-1973) interpreting the iconic painting "Las Meninas" by Diego Velázquez (1599-1660).

Museu Picasso
Until Sept. 28
☎ 34-93-2563-000
www.museupicasso.bcn.es

Basel

art
"Fernand Léger: Paris-New York" is a retrospective of work by French modern artist Fernand Léger (1881-1955), complemented by major American art inspired by Léger, including work by Roy Lichtenstein, Robert Rauschenberg and Ellsworth Kelly.

Fondation Beyeler
Until Sept. 7
☎ 41-61-6459-700
www.beyeler.com

Berlin

fashion
"Homage to Yves Saint Laurent" pays tribute to the recently deceased French fashion designer with an exhibit of his prêt-à-porter line "Rive Gauche" and haute couture work from the museum's collection.

Kunstgewerbemuseum—Kulturforum
Until Aug. 31
☎ 49-30-2662-902
www.smb.spk-berlin.de

history

"Babylon: Myth and Truth" seeks to separate the facts from myths about



'The Parrots (The Acrobats),' 1933, by Fernand Léger, on show in Basel.

the ancient city of Babylon in an exhibit of more than 800 archaeological remains.

Pergamonmuseum
June 26 to Oct. 5
☎ 49-30-2090-5577
www.smb.spk-berlin.de

Brussels

art
"Oriental Fascination" shows a collection of Japanese etchings that inspired Belgian artists, including Khnopff, Van Rysselberghe, Wouters, Spilliaert and Van de Velde.

Brussels Town Hall
June 24 to Sept. 28
☎ 32-2-279-6444
www.brupass.be

Copenhagen

photography
"Nordic Moods—Landscape Photography of Our Time" shows photographs by 24 Scandinavian artists exploring the Nordic landscape.

Arken Museum of Modern Art
Until Sept. 14
☎ 45-43-5402-22
www.arken.dk

art

"Øivind Nygård" features iconic sculptures of human figures and basic geo-

metric shapes by Norwegian sculptor Øivind Nygård (born 1948).

Statens Museum for Kunst
Until Aug. 17
☎ 45-3374-8494
www.smk.dk

Dublin

art
"Rembrandt—Etchings from the Rembrandthuis, Amsterdam" shows a selection of prints from the Rembrandt House collection in Amsterdam.

Chester Beatty Library
June 25 to Sept. 14
☎ 353-1-4070-750
www.cbl.ie

Geneva

anthropology
"Offside" presents photography, advertising and various fan objects from the world of soccer to explore the anthropological aspects of soccer culture.

Musée d'ethnographie—MEG
Conches
Until April 26, 2009
☎ 41-22-3460-125
www.ville-ge.ch/meg

Helsinki

photography
"Anton Corbijn—Retrospective" shows

portrait photography of contemporary artists, actors, film directors, painters and writers by Dutch photographer and filmmaker Anton Corbijn (born 1955).

Helsinki City Art Museum—Tennis Palace
Until Aug. 31
☎ 358-9-3108-7002
www.taidemuseo.fi

art

"Young and unknown—Isaac Wacklin (1721-1758)" presents works by Finland's first professional artist, Isaac Wacklin.

Museum of Foreign Art
Sinebrychoff
Until Sept. 7
☎ 358-9-1733-6460
www.sinebrychoffintaidemuseo.fi

London

gardening
"China Landscape" creates a garden in the forecourt of the British Museum, using elements of a traditional Chinese scholar's garden.

British Museum
Until Oct. 27
☎ 44-20-7323-8299
www.thebritishmuseum.ac.uk

art

"Radical Light: Italy's Divisionist Painters 1891-1910" explores the relationship between the Italian Divisionist and Futurist art movements.

National Gallery
Until Sept. 7
☎ 44-20-7747-2885
www.nationalgallery.org.uk

architecture

"London Festival of Architecture 2008" is a five-week-long celebration and exploration of London's buildings, streets and spaces. Includes organized street installations, exhibitions, guided walks, cycle rides, boat tours, parties, design workshops, debates, breakfast talks, and weekend street markets.

London Festival of Architecture
Until July 20
☎ 44-20-7436-8625
www.lfa2008.org

Madrid

photography
"International Festival of Photography and Visual Arts 2008" presents photography exhibitions of Spanish and international artists.

PHotoEspaña
Until July 27
☎ 34-9029-99194
www.phedigital.com

Munich

film festival
"Filmfest Munich 2008" shows 237 films from 41 countries, including the Cannes Golden Palm winner "The Class" and the German film "Botero—Born in Medellín," about painter Fernando Botero.

Filmfest München
Until June 28
☎ 49-89-3819-040
www.filmfest-muenchen.de

Paris

archaeology
"Paracas—Undiscovered Treasures from Ancient Peru" exhibits a series of intricate, ornate and finely woven Peruvian Paracas burial textiles recovered from the Wari Kayan cemetery.

Musée du Quai Branly
Until July 14
☎ 33-1-5661-7000
www.quaibrany.fr

Venice

art
"Coming of Age: American Art, 1850s to 1950s" explores the development of American art with pieces by members of the Hudson River School, Robert Henri, Georgia O'Keefe, Jackson Pollock and many more.

Collezione Peggy Guggenheim
June 27 to Oct. 12
☎ 39-041-2405-411
www.guggenheim-venice.it

dance

"Biennale Danza 2008" features performances by the Ballet Preljocaj from France, Wayne McGregor and Random Dance from the U.K., and Spellbound Dance Company from Italy.

International Festival of Contemporary Dance
Until June 29
☎ 39-041-5218-898
www.labiennale.org/it/danza

Vienna

photography
"80 Years Che Guevara: The Cult Image of a Generation" shows the famous image of Ernesto "Che" Guevara by the Cuban photographer Alberto Korda along with images of the man by other photographers.

Westlicht
Until July 31
☎ 43-1-5226-636
www.westlicht.com

Source: ArtBase Global Arts News Service, WSJE research.



'The Plat (Part 2),' 1994-96, by Øivind Nygård, in Copenhagen.

Statens Museum for Kunst

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What's on

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